

SARA MUÑOZ-MURIANA. "Andando se hace el camino". *Calle y subjetividades marginales en la España del siglo XIX*. Madrid: Iberoamericana-Vervuert, 2017. 348 pp.

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"Andando se hace el camino". *Calle y subjetividades marginales en la España del siglo XIX* identifies the street as an inevitable but significant backdrop for the increased visibility of what Muñoz-Muriana labels "subjetividades marginales" in theatrical works, short stories, and novels from the long nineteenth century in Spain. The dialogue Muñoz-Muriana sets up between "calle" and "subjetividades marginales" is enriched from the start by her framing of the marginal as a term that, on the one hand, may describe individuals who willingly or unwillingly evade established social norms peddled by an increasingly mainstream, bourgeois society, and, on the other, as a term that suggests a peripheral space that leads to, deviates from, and or circumvents geographical and institutional centers. Reminding readers of the symbiotic relationship between the street and the heterogeneous subjectivities that inscribe it with meaning, Muñoz-Muriana convincingly makes a case for this public space's historical ability to bend to the desires and needs of those who live, work, walk, meander, shop, protest, struggle and thrive in nineteenth-century urban centers like Madrid. At the same time that figures such as the ragpicker and prostitute may be marginalized socially for their inability or refusal to conform to the cultural mainstream, the marginal space they inhabit has the potential to empower them as individuals within (and as) communities, a powerful catalyst for the realization of social change. Muñoz-Muriana invites her readers to approach the fictions of loci from which these and other authors assay, critique, and imagine Spain's construction as a modern nation.

The first chapter provides a useful overview of the frameworks and theories of spatiality that inflect and inform Muñoz-Muriana's approach to reading the street and its protagonists in modern Spanish texts; critics and theorists whose work is explored range from de Certeau to Lévi-Strauss, Merleau-Ponty, and Moretti. Here, Muñoz-Muriana contextualizes her study's view of "la calle como espacio formativo y conflictivo" (47), a perspective that insists on the active and dynamic interplay between street and subject: those who inhabit the street for any number of reasons are not the passive recipients of top-down disciplinary power but rather are active in determining the street's use-value (The allusion of Muñoz-Muriana's title to Machado's iconic verse—"caminante, no hay camino / se hace camino al andar"—is, therefore, an appropriate and efficacious one).

Chapter two analyzes the street as an escape valve for fictional women who resist or fail to conform to the pervasive domestic discourse of the "ángel del hogar," even if any apparent freedom rests on a contradiction: the woman who consumes in the street by way of shopping or wandering is also destined to be consumed in the nineteenth-century literary imaginary. In the case of Isidora Rufete, for example, her access to the capital's central streets allows her to seize Madrid, as does Poe's eponymous man of the crowd in London or Baudelaire's poetic subjects in Paris, to "practicar el fino arte de la *flânerie*, esto es, la entrega a un 'paseo largo y

sin ninguna meta" (95). Muñoz-Muriana convincingly demonstrates the street's capacity as a liberating outlet—if at times or ultimately a still precarious one—for burgeoning or unsettled feminine subjectivities struggling to find representation or realize their desires in a modern city that, like them, is as ever in a state of becoming and flux. The fictional women studied in this chapter (Jerónima, from Moratin's *La petimetra*; Isidora Rufete from Galdós's *La desheredada*; Mari Pepa and Estrella from López Bago's *La prostituta*) preface those who will eventually take to the streets to demand more rights as political subjects, a phenomenon that Muñoz-Muriana describes at length in the monograph's final chapter.

For Muñoz-Muriana, the *mendigo's* volatile and unfixed attachment to the street promotes a kind of transgressive self-formation that allows this social type to define itself in opposition to bourgeois society's normalizing gaze. This is the focus of chapter three, which begins by tracing a genealogy of the mendigo from the Golden Age, thus foregrounding the prominence of this figure in the Spanish literary tradition. This chapter is particularly effective in making frequent connections between the motif of the street and the type studied along with the narrative impulse of the novel. For example, Muñoz-Muriana suggests that despite the immobility of the beggars described at the portal of the cathedral at the beginning of *Misericordia*, this idleness "se evapora para ceder paso a los desplazamientos callejeros del ciego Almudena y, sobre todo, de Benina, cuyo dinamismo, aparte de permitir la desviación, hace fluir el cruce de umbrales y el posicionamiento en los márgenes físicos y simbólicos, hace fluir el texto" (162). This fantastic connection between content and narrative form perhaps could have been developed further in chapters two and four, when at times the formal particularities of eighteenth-century theatrical works, *costumbrista* literature, and realist novels are elided. In this chapter as in others, however, Muñoz-Muriana is to be commended for embracing non-canonical works (if not historically "marginalized" texts in their own right) that show the breadth of the validity of her analysis.

Chapter four ambitiously treats three different social types that, for Muñoz-Muriana, each in their own way represent hallmarks of a modernity sustained by increasing industrial transformation and capitalist systems of exploitation: idlers, *cesantes*, and ragpickers. Figures like the ragpicker, whom the author analyzes in the context of Larra's "Modos de vivir que no dan de vivir," Altadill's *El trapero de Madrid*, and Blasco-Ibáñez's *La horda*, to cite only one particularly well-developed example, are conditioned by the intersection of the street with the capitalist practices that ultimately enable them to find an escape in the urban underbelly of Madrid. Over time, what starts as a marginalized individual trying to make ends meet eventually becomes an efficacious point of departure for the collective organization and mass protest that emerge in Blasco Ibáñez's *La horda*.

The book's final chapter cogently examines the street's culminating role as a channel for the development of feminine agency and emancipatory, feminist projects by contextualizing and reexamining the figures of Fe Neira and Tristana, from Pardo Bazán's *Memorias de un solterón* and Galdós's *Tristana*, respectively. The visibility some authors afford to their feminine protagonists foregrounds their manifestation as political subjects. In the chapter's eloquently written conclusion, Muñoz-Muriana reminds readers once more of the nineteenth-century contexts that became avenues for twentieth-century emancipation: "Considerado el

siglo de la mujer, parece más que apropiado abrir y cerrar este estudio sobre el XIX con la mujer en la calle, por ser un siglo que convirtió en problemática a la mujer [...] al sacarla de su esfera—hogar y matrimonio—para ponerla a deambular por otros caminos que penetrarían y alterarían no solo los ejes constructores de una modernidad que da la bienvenida a las mujeres en sus espacios, sino también la historia de desigualdad en la distribución del poder” (307).

Muñoz-Muriana's monograph complements other important studies on related topics by Rebecca Haidt, Leigh Mercer, Akiko Tsuchiya, and Collin McKinney at the same time that it offers a unique contribution to nineteenth-century cultural studies in general—and Galdós studies, specifically—for its lucid analysis of the street as an ecosystem for the development and visibility of marginal subjectivities. Additionally, *Andando's* periodic evocations of present-day uses of the street as a site for social change—whether in light of 15-M or the recent feminist protests related to the “manada” trial—demonstrate the afterlife of nineteenth-century patterns of protest and struggle. As a result, Muñoz-Muriana effectively highlights the importance of nineteenth-century cultural and social contexts as we work toward understanding our present historical moment (both in Spain and in the United States). This timely book will be of much interest to those working at the intersections of identity politics, cultural and literary studies, and cultural geography in the context of modern Spain.

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